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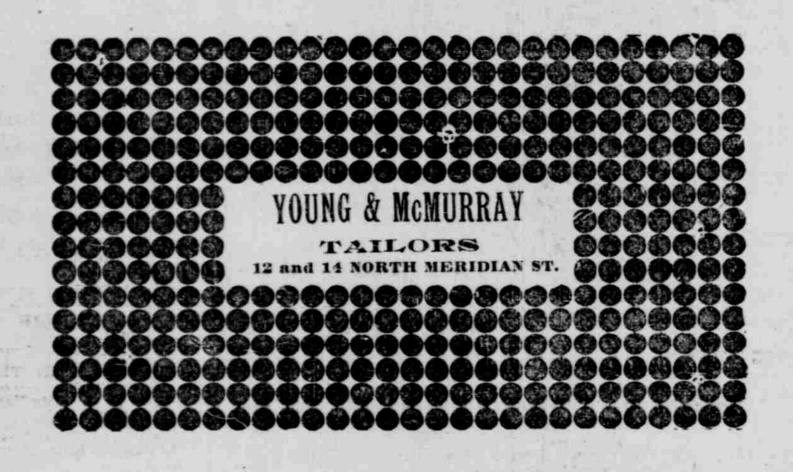
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**HOLIDAY SUGGESTIONS **

ANOTHER HOOSIER PLAY

GUS THOMAS LOCATES THE SCENE OF HIS LATEST IN INDIANA.

Play Bills at the Local Theaters This Week-Strong Christmas Attrac-

tions Announced. Augustus Thomas has come to Indiana again for the subject of his new play, "The Hoosier Doctor," and, according to S. Goodfriend, in Plays and Players, it is a success. In the new comedy, says Mr. Goodfriend, Augustus Thomas has written another play of local character and color and invested it with the distinctive charm of humor and naturalness that distinguishes his various other comedies of a similar type, and, incidentally, has fitted Digby Bell with a delightful character, combining quaint pathos and humor that promises to Fields, who, the New York Sun says, is place the one-time comic opera star in the front rank of American comedians. The play had its first performance before large audience at the Newark, N. J., Theater last Saturday night, Dec. 5, and from the honest and hearty manifestations of approval the comedy won a favor whose sincerity could not be questioned. The play abounds in bright and witty lines and amusing situations, and they occur frequently enough to make the laughter continuous. The play deals with the fortunes of a good, simple, old Indiana doctor with three pretty young daughters and a mother-in-law, of whom he stands in deadly awe. He marries a pretty young woman secretly and makes surreptitious visits to her house at night, on the plea of visiting a patient The neighbors notice the unusual proceedings at the young woman's house and the White Caps organize, attack the place during one of the doctor's visits and carry him off by force. The malefactors are deeply repentant after they learn of their mistake and keep the doctor busy the next day receiving contributions of household goods, clothes and other evidences of their good will. But as the doctor's severe treatment has led to his discovery of a plant which he needed for the perfection of a new medicinal compound at which he has been working, the White Cap neighbors are forgiven and all ends happily. Whatever qualification may be made regarding the merits of the play, none is to be made regarding Mr. Bell's performance. In the course of a

All of which is thoroughly deserved. It was a splendid performance on Digby Bell's part and quite a revelation to his many New York friends who went over to see With the confidence that will come with further performances Digby Bell bids fair to win a success in the role that will far surpass any of his accomplishments in comic opera. Laura Joyce Bell, as Grandma, a striking character role, was admir-

Goodwin, he knew of no American

speech demanded of Mr. Thomas after the

second act, he said it was simply remark-

able for an actor who had spent nearly a

quarter of a century in comic opera antics

to suddenly step into a role combining a

peculiar blending of humor and pathos, and

accomplishing it successfully in every re-

spect. That, outside of Mr. Jefferson and

comedian who could portray pathos so ten-

derly, quietly and effectively,

Grand-"Sowing the Wind."

"Sowing the Wind" will be at the Grand to-morrow and Tuesday nights for its third Indianapolis engagement. It is a favorite play here as elsewhere. The story of the play is one of the most intensely interesting pleces of damatic writing now before the public. Rosemond, a beautiful and dashing concert singer of London, is loved by Ned Annesley, a young man of good family and the adopted son of one Brabazon, an aristocratic old gentleman of rigid ideas and social cast. Brabazon, in his younger days, has been involved with a certain Helen Gray, whom he was not permitted to marry because of her lower position in the social

favorite. This is the girl whom Ned intends to wed. The old man objects and a strong scene follows between Brabazon and Rosa-mond, who turns out to be his own daughpowerful pieces of emotional play-writing on record. Mr. Grundy has put sufficient comedy into his play to properly balance the deep pathos of the plot, and a number of grotesque but well-drawn characters assist in the development of the story. The play was formerly given under the Froh-man management, with May Hampton in the leading role. It is now produced with

a new company. Park-"My Dad, the Devil." Frank M. Wills, Monte Collins and Miss

Norma Wills are a clever trio. In their new play, "My Dad, the Devil," they seem to have a winner. Three better artists never starred in the popular-priced houses. They have surrounded themselves with a good company, including James W. Bankson, late star in the "Private Secretary;" Wilton Taylor, formerly leading man in "The Land of the Midnight Sun;" Miss Gertrude Fort, who, last season, played leading character roles with Peter Daily; Miss May Mitchell, who made a hit in the original production of "Dr. Bill;" Miss Fanny Harry Rankin, James Bagley, Miss Sadie Spenger and Miss Jessie McCarthy, "My Dad, the Devil." will be at the Park tomorrow, Tuesday and Wednesday. The Park has been doing a big business for two weeks past. The Cinematographe and its pictures-an entire new set-will continue to amaze and delight the audience every

afternoon and evening. The last half of the week a play that is new to the Park's patrons will be seen there. It is a four-act comedy drama and Among the latter is an explosion, a bicycle ride on an improved wheel, a ride on th heroins by the tramp, and a ride on freight train. David Rivers plays Rudevardmaster Rasmataz Jack, commonly known as "Railroad Jack," one of the Weary Walker contingent, and there is said to be a rugged undercurrent of honesty and sincerity in his performance that makes especially infectious. His songs are bright, and his performance a relief from the many tramp acts seen on the stage today. Pat J. Kane, an old-time Irish comedi-

nis Donovan. The specialties introduced give an added zest to the performance.

an, is said to be happy in the part of Den-

New Cinematrographe. The new views which the cinematograph will show at the Park to-morrow and al this week include the following: Negro boys diving and swimming. Spanish artillery in action, a magnificent pageant in St. Petersburg, a French vaudeville artist in numerous characters, a boxing match, a parade in honor of the Czar in Paris, and other pictures of equal interest. The third week of the cinematographe promises to rival in interest and attendance the two preceding ones. There has not been a night during the past two weeks that the Park has not turned people away. People never tire of looking at the cinematographe pictures.

Christmas at the Theaters.

The Christmas attractions at the theaters are always a subject of interest each season. Indianapolis is well provided for this year in that regard. The Grand has E. M. and Joseph Holland, who open Christmas eve at that theater, and whose principal play is "A Social Highwayman," taken from the widely-read novel of that name. The lives of the Hollands have been devoted to acting, which, with them, is an art, mastered by tireless study, covering a period of many theatrical seasons. In their company are Miss Minnie Radcliffe, Miss Norah Lamison, Miss Olive Oliver, Miss Blanche urton, Miss Ethel Douglas, Mrs. Augusta Foster, Milton Lipman, Thomas Oberle, J. B. Maher, Charles Harbury, W. E. Butter-field, Charles D. Pitt, W. J. Dean and W. English's has for a Christmas offering

others of the original cast. This comedy has not been here for three years and will be The Park has the favorite German dialect comedian. Charles A. Gardner, for its Christmas attraction. He and his company are well known as a substantial comedy offering. All these companies remain the last half of Christmas week. scale. Their final separation occurred before the child was born and Brabazon never
learned of the birth. Her mother drifted to
the bad, while the girl, not aware of her
the bad, while the girl, not aware of her
own parentage, grew up to become a stage

A feast of melody and mirth is announced
which was a decided success.

In Florence an operation was performed
which was a decided success.

In Florence an operation was performed
which was a decided success.

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which attended her performances in St. Petersburg, Berlin, Paris, Vienna and London. In the latter city she not only received the tributes of the masses, but royalty, as well, paid her honor. The Prince of Wales bestowed on her his distinguished

Empire-"New White Crook." The attraction this week at the Empire will be Ed F. Rush's "New White Crook"

company, comprising a bevy of young womgorgeous costumes and scenery. The curthe company in gorgeous raiment. The olio Ned Monroe and Fern Melrose, formerly Monroe and Mack, comedy sketch; Agnes Behler and Anna Yale, pretty and vivacious chansonettes; Dixon and Lang, character comedians and vocalists; Williams and Edwards, in feats on the Mexican ladders; Colby and DeWitt, the organ grinder and the monk, and Raymond and Clark, acro-batic comedy sketch, to conclude with "The White Crooks Near Gay New York," again introducing the entire company in songs, dances and humorous dialogue. All the scenic, electric and mechanical effects are

carried by the company. Notes of the Stage. A. Conan Doyle has finished a new com-

edy, entitled "The Brothers Dawson." John Hare, the celebrated English comedian, is to be here during the holidays.

Tim Murphy, in "Old Innocence," is coming to English's a week from to-morrow for three nights and a matinee. Mrs. Scott-Siddons's body has been

brought from Neuilly, just outside Paris where her death occurred, to New York for "Madame Sans Gene" has fifty speaking

parts, and the play will soon be presented here with the original cast, including Kathryn Kidder in the title role. Mme. Rejane is going to Russia to play an engagement there, and a certain success

is predicted for the woman who has but one peer as a drawing card in Parls-Sarah Cissy Loftus is going into pantomime One really ought to say "returning" to it.

because she was in pantomime really before she was well established as a vaudeville artist. One of her first hits was in "Don Fate is queer. The Bouchiers have made a hit in New York. The Tree combination is credited with a failure. When you are

speaking about Violet Vanbrough and her husband say "the Bowchers," and you will The only stimulant that Mrs. Leslie Carter uses, despite the severe physical requirements of her role in "The Heart of Maryland," is a small cup of strong black coffee, taken just previous to her exciting

ascent to the belfry. Mrs. John Drew, the veteran actress, has settled down in Paris, where she will remain for a year, unless she is required for another big Jefferson cast in the spring, should Mr. Jefferson decide to play again, as he did last spring.

Charles Wyndham writes from London that he is having "Rosemary" adapted to the German stage, and that he will play the leading part in Berlin. He does not speak a word of German, but he played David Garrick" in that language one hun-

Mrs. Hodgdon- Burnett's "First Gentleman of Europe" is in rehearsal at the Lyceum. George Fleming, author of "Kismet," and several other books, and even well known under her own name, collaborated with the authoress of "A Lady of Quality" n the production of the new play.

A letter has been received from Mrs. Alexander Salvini by a friend of hers in this country, which says that her husband is practically convalescent. He is now in Florence, having been removed from his father's villa when the cold weather set in.

most every part of the civilized world. Her recent tour of Europe was a continuous series of grand public ovations. It is said that no singer of the present generation attack.

broke all records in that city for a single night's receipts at theater prices. It was football night as well. The box office statement footed up the shug sum of \$3,005.50, tracted such immense throngs as those the general admission tickets selling at \$1 each and the boxes commanding \$25 each.

Marguerite Merrington appeared on Thanksgiving day as an actress as well as an author. This was at Chester, Pa., where Minnie Maddern Fiske produced "The R ght to Happiness," a free version of "Das Recht Auf Gluck." Miss Mary Maddern, the star's aunt, was too ill to appear, and the authoress stepped into her part and played it with one rehearsal.

If any proof were needed that the public has not tired of the historic in the drama, it is furnished by the delighted audiences that have seen the gifted Rhea in her new play of "Nell Gwynne." The story deals with the love of the beautiful Nell Gwynne for Sir Roger Fairfax; of how the lord chief justice conspires against her lover and throws him into prison. Through King Charles II she finally saves him. Rhea brings this play to Indianapolis as a New

Most theater-goers know Ben Lodge, comedian of the Susie Kirwin Opera Company, isn't every comedian that can boast grace. But he was not always so. When he first went on the stage he used to make the statues on the scenery weep. And all the time he thought he had the pose of an Adonis, until one fatal day he appealed to "Well, Tom, what do you think of my per-

formance?" Wasn't I a tritle stiff? "Well, I think they could have moved you easier if you had been on casters."

"Them Old Cheery Words." Pap he allus ust to say, 'Chris'mus comes but onc't a year! Liked to hear him that-a-way. In his old splint-bottomed cheer By the fireplace here at night-Wood all in, and room all bright, Warm and snug, and folks all, here:

"Chris'mus comes but onc't a year!" Me and Lize, and Warr'n and Jess Weeks' vacation; and, I guess, Old folks tickled through and through, Same as we was-"Home onc't more Fer another Chris'mus-shore! Pap 'u'd say, and tilt his cheer,

"Chris'mus comes but onc't a year!"

Mostly Pap was ap' to be Ser'ous in his "daily walk," As he called it; giner'ly Was no hand to joke er talk. Fac's is Pap had never be'n Rugged-like at all-and then Three years in the army had Hepped to break him purty bad.

Never flinched, but frost and snow Hurt his wound in winter. But You bet mother knowed it, though: Watched his feet, and made him putt On his flannen; and his knee Where it never healed up, he Claimed was "well now-mighty near-Chris'mus comes but onc't a year!

'Chris'mus comes but onc't a year!' Pap 'u'd say, and snap his eyes. Row o' apples sputter'n here Round the hearth, and me and Lize Crackin' hicker' nuts; and Warr'n And Eldory parchin' corn; And whole raft o' young folks here. "Chris'mus comes but onc't a year!" Jest a-heppin pap. She'd fill

His pipe fer him, er his tin O' hard cider; er set still And read fer him out the pile O' newspapers putt on file Whilse he was with Sherman. (She Knowed the whole war history!) "Boys," he'd say, "you girls, too, Chris'mus is about to come; So, as you've a right to do, Celebrate it! Lots has died, Same as Him they crucified, That you might be happy here. Chris'mus comes but onc't a year!

Missed his voice last Chris'mus-missed Them old cheery words, you know. Mother helt up tel she'd kissed All of us-then had to go And break down! And I laughs: "Here 'Chris'mus comes but one't a year!" "Them's his very words," sobbed she, "When he asked to marry me."

"Chris'mus comes but one't a year!" Over, over, still I hear, "Chris'mus comes but onc't a

MUSICIANS

ALBERT CHEVALIER, COSTER, AT THE GRAND WEDNESDAY NIGHT.

Mansfield to Have "The First Violin" Dramatized So He May Display His Musical Ability.

Albert Chevalier, the coster singer, is

coming to the Grand for one performance, Wednesday night. What Yvette Guilbert is to Paris, Chevalier is to the East End of London. Chevalier's stage career began at the age of six, when he was known as an infant prodigy in his songs, recitations and imitations of music hall celebrities. At the age of sixteen he made his debut as one the schoolboys in "Parents and Guardians," produced by the Bancrofts at the Prince | something that it likes. of Wales Theater. He played under the stage name of Mr. Knight, but soon resumed his own name. From 1878 to 1899 Chevalier continued on the stage in drama and comic opera, playing with the Kendals, John Hare, J. L. Toole, Willie Edouin and others. He also wrote the libretto of comic opera, the music of which was composed by Julian Edwards, composer of "The Goddess of Truth," one of Lillian Russell's latest ventures. For years the music halls had tried to secure him, but it was only on finding himself temporarily out of engagement that he made up his mind to try the variety stage-a step he has never regretted. His first appearance at the London Pavilion, Feb. 5, 1891, was an unparalleled triumph. He sang "The Coster's Serenade," and when the queer figure shuffled off the stage, it seemed as if the audience would raise the roof. They wanted more. Then he came on and sang "The Nasty Way 'e Sez It," followed by "Wot Cher," and his triumph was complete. Chevaller became famous in a single night, and to this day he has never known the excitement of a rival. and refinement, but it also has the deeper subtle qualities of the Welsh poetry and the Irish humor. His voice, which has but a narrow compass, atones for every defect by its sympathetic qualities. It is rather by its tenderness and pathos that it appeals to one. Chevalier writes his own songs, and frequently his own music. So he is to be considered at once as poet, composer and

Chevaller's fame has spread to all quarters of the globe, and his songs are popular in the parlor as well as on the streets. Resides Chevalier, who appears four times during the evening, there are on the programme Nora Girton, Harry Brett. Alfred H. West, Charles Bertram, Cyrus Dare, the twin sisters Abbott and Harry Atkinson. all from the English vaudeville stage. The advance sale will open at the Pembroke tomorrow morning at 9 o'clock.

The cost of costuming an opera is usually kept a close secret, yet some managers have no scruples about letting the public in'o their confidence. Take a lavish light opera production like "Brian Boru," at the New York Broadway Theater. Mr. Whitney was free to give the data regarding the cost of producing "Brian Boru" and some of his other productions. "Before the curtain went up at the Broadway Theater on 'Brian Boru,' said Mr. Whitney, \$20,000 had been expended." "Rob Roy" cost about two-thirds that sum. It may safely be said that every big Broadway production costs for costuming and properties from \$12,000 to \$20,000. Every day the cost increases, as the public becomes more exacting. Cotton goods will not do nowadays. The public must have real silk and real velvet, else you are cried at for offering the public a cheap performance. Every garment must be able to pass the closest scru-

The method of getting together the cosexamine critically the historical period in which the plot of the opera is laid. There are libraries especially made for that purpose. A colored plate or design of each costume is carefully prepared, and these in turn are submitted by the manager to the

costuming an opera company is much like The company is then engaged. There must also be costumes for the understudies, not be generally known that the performers in opera are expected to furnish their own wigs, shoes and tights. These are usually purchased from the costumer employed by This is especially so in the case of the barbarians, who must have expensive wigs and Pefferian whiskers, to say nothing of

costumers to bid upon. In other words,

the latticed shoes, which all cost a pretty penny. But the public in the end foots the bill, when the impresario is able to present Not a bad idea that, to make a play out Jesse Fothergill's "The First Violin." soon. The story is adored by sentimental music lovers, who found "Charles Auchesrather a pretty than a strong novel, although much can be made of the inundation episode. Perhaps Mr. Mansfield will have a chance to play one of the many instruments he is supposed to master. "The First Violin" without a violin virtuoso would be inconceivable. The dramatization has been made by Miss Mary Stone, who is remembered for her excellent work in dramatizing "The Social Highwayman," and Percival Pollard, one of the cleverest of our young story tellers. "The First Violin" ought to prove a success, for the play with a musical hero seems to be supplanting the

play with the deadly hypnotist. Antoinette Cyr is a musical prodigy who is singing in the Eastern cities to the astonishment of critics and public. A note of her says although only fourteen years old she possesses a deep contralto voice, ranging in its cadence from low G to high Chevalier's art is French in its delicate tact | F. nearly two octaves in compass. This dainty little Boston girl, whose voice and wonderful stage ability promise to be her fortune, is an embodiment of the distinct qualities possessed by the late Flora Finlayson, the new famous Imogene Comer. and the popular California tenor. Walter Talbot. Miss Cyr differs, however, from these eminent vocalists in that her voice is one distinctly endowed by nature and not by training or study, for she sings the most intricate melodies with a grace and finish, as well as an interpretation which only the spirit of genius can bestow.

Bronislow Huberman is a young violinist just brought to this country to astonish the natives, and he is expected to create as | York City. much of a furore as did little Josef Hofman, the pianist. Huberman is a Pole. He was born at Warsaw, Dec. 19, 1883, and is, by the pictures of him, however, there is attempt to emphasize his musical achievements by retaining, so far as possigreater youth. Like all prodigles, he is set down as having showed evidence of his gifts while still in his cradle, but his violin instruction did not begin until his sixth year. It is said that after three month's nstruction he played, from memory, in public, Rode's seventh concerto, and that at ten he was a full-fledged virtuoso.

Although "Lost, Strayed or Stolen" called a musical comedy, it requires a larger corps of singers than is sometimes engaged in an opera company. There are four male soloists, four female soloists and large male and female chorus. The work would be called in any country but this "opera bouffe" or "opera comique," but in deference to the mandate of the composer and librettist incorporated in an ironelac contract the management is compelled to "Lost, Strayed or Siolen" a musical

The famous musical organization, Sousa's Concert Band, will visit this city on its long tour from ocean to ocean. The leader, who to submit their jewels to an expert before appearing. While this condition of affairs is an expensive one to the manager, it serves to warn the impresario that the pub-

lic will have nothing to do with anything | and received the unusual honor of being chestra in Berlin, to the great satisfaction and pleasure of the crowds who gathered to hear him. His marches were wildly apto play them again and again. Mr. Sousa will introduce on this tour two delightful artists-Mrs. Elizabeth Northrop, soprano, and Miss Martina Johnstone, the Swedish

> Martinus Sieveking, the Dutch planist gave his first New York recital last week at Carnegie Hall. The programme consisted of numbers by Beethoven, Chopin, Schumann, Brahms, Mendelssohn, Sieveking, Bizet and Moskowski. Mr. Sieveking, who has a musical touch and pleasing style. Eastern musical critic says he should let Beethoven severely alone, for he is a player of the romantic school. He gained plenty of applause, but was evidently suffering from nervousness. The clarity of his passage work suffered in consequence. He was recalled several times

Mrs. Julia Morgan Cole, of this city, is at the head of her own company now. Her Stage name is Mme. Julia Aramenti, and cert pianist, and Mr. Victor Kuzdo, a Hun-garian violinist. The Aramenti Concert Company opened in Chickering Hall, New Mr. Mansfield announces it for production | the East until the middle of February when the tour of the large cities of the West will begin. A concert will probably be given in this city, and the friends o ter" tame and Mendelssohn a bore. It is Mrs. Cole will undoubtedly give her a good

reception. "How I Love My Mary," is the title of a new waltz song, published last week, by J arranged for both song and as a zither in strumental piece. The title page is a handsome affair, with prints of five beautiful child faces-Mr. Frey's children.

Mrs. William H. Sherwood will give concerts at Association Hall, Boston, this week and again in January. The programme will comprise important concerted works of Beethoven, Schumann and Rubinstein, as Gerda Nelson, a pupil of Mrs. Sherwood will make her debut at the first concert. and Mr. Hoffman, violinist, will play at the second concert.

Miss Marie Van Geldern, an American girl, of this city, has recently made a pronounced hit in opera at Berne, Switzerland. The local critics there are unanimous in their praise of her singing in "The Merry Wives of Windsor," in Lortzing's "Undine." and in "Der Freischutz." and she has a brilliant career in prospect.

Pauline Hall has had an offer of \$1,000 the beautiful singer's birthplace, and she never fails to do a tremendous business whenever she appears there. She is, how-

While "Wang" was playing the New England towns recently the local author:ties on several occasions insisted that Busitherefore, in his thirteenth year. Judging | ness Manager Shean should get out a cir-

cus license because there was an elephant "A Midnight Promise," by Conradi, full of comedy and delightful melody, is the operetta in which Sig. Perugini and Mme. Cottrelly will appear in Proctor's New

York Pleasure Palace this week. The next opera with which Indianapolis is to be favored is "El Capitan," which De Wolf Hopper is singing with great success this season. It comes next month.

Rosenthal, the piano virtuoso, is convalescing. It is said that the dates for his concert season have been canceled, as he will be too weak to play again.

Mme. Nordica had a tremendous recep-

tion in New York recently, when she sang the Soprano solos in Verdl's "Requiem" for the Oratorio Society. Mr. Hammerstein's melodious comic

pera, "Santa Maria," will start on a tour the principal cities of the country in Mr. Max Heinrich is in New York as-